

IN THIS ISSUE: PRIZE-WINNING REVIEW OF C. A. A. EXHIBIT

ON *Exclusive in The Daily Carmelite*
PAPER by FREDERICK
WINGS O'BRIEN

RALPH BARTON, America's most celebrated, highly-paid, caricaturist, perished of New Yorkitis. He shot himself in his luxurious skyscraper-roof apartment; tired, at thirty-nine, of his kind of life. I knew him, (he made several caricatures of me), dined with him, belonged to a little club with him. He slowly choked his vital forces with smartellikism, which is New York's dearest food. He left reality for the fog, of Vanity Fair, for cynicism, multiplicity of women, wisecracketism, pent-house pretense. A year of woods or sea, of little children and country animals, of simplicity and nature, might have saved his sanity. He saw sharply the stupidities, banalities, frauds, of society, pictured them nakedly, bitterly; and, like the bootlegger who drinks his own fusel oil, dwelt with them, and knew nothing else better. Four wives, all beauties, fame, wealth,—and a bullet. What price Carmel and sun and salt water?

§ §

WHEN, Gray Wolf Crawford got ready to regrab gangster power in Los Angeles, he joined a Presbyterian church and gave twenty-five thousand dollars to the preacher. He was assassinated before he took hold. They gave him an Al Capone funeral in his church, bronze coffin, skyscraper of flowers, a thousand mourners. That's like the old days in Italy when a Florentine gangster passed away. Trust the church to know its friends. Preachers must live.

§ §

BRYAN, the late anti-evolutionist, and secretary of state of these great United States, had moments of divination. In 1896 he was nominated for Democratic President for his oratorical utterance, that finance "must not press a cross of gold on the brow of the common man." Today, finance is doing that very thing, here, and in Europe. Gold, the metal, is king, is tottering on his throne, and is shaking the world with his totters. He would better abdicate before he does too much damage.

§ §

THE *Harkness Hoot*, of New Haven, is the most iconoclastic college paper. Harkness gave millions to Yale.

THE DAILY CARMELITE

VOL. IV
NO. 17-2

CARMEL-BY-THE-SEA: SATURDAY, JUNE 6, 1931

OFFICIAL 3c
PAPER

Capacity Audience Indicated for Evans-Steffens Debate

Every indication points to a capacity audience at the Denny-Watrous Gallery tomorrow (Sunday) evening, when Perry Evans, San Francisco attorney, and Lincoln Steffens debate the question, "Is the League of Nations a Success?" Steffens takes the negative side in the discussion.

The debate is under the auspices of the Carmel branch, Women's International League for Peace and Freedom, and brings to a close a year's study of the League of Nations.

Perry Evans, League proponent, is a member of the San Francisco bar, chairman of the executive committee, San Francisco League of Nations Association. He will come fortified with facts and figures gathered from extended study of the League's operations, its accomplishments and its objectives.

Lincoln Steffens, Carmel citizen-extraordinary, will make his first public appearance since his return from New York where he went to supervise the publication of his Autobiography. Incidentally, his life-story now ranks as a best-seller in the East, daily sales in New York City alone averaging over one hundred copies at last reports.

Offers of lecture engagements were made to him while in New York and it is probable that he will leave at an early date to fill speaking engagements on the Coast.

The debate will begin promptly at eight o'clock. No admission charge.

Prospective Solution of Fence Disagreement

Progress toward an amicable adjustment of views on the relocation of a section of the Forest Theater fence was made at a meeting in the council chambers last night between the Council and property owners concerned.

Leading the discussion, City Attorney Argyll Campbell stressed the desirability of a harmonious settlement without resort to legal proceedings. He held the view that a compromise acceptable to all parties could be reached if the matter were properly approached.

Property owners on Gaudelupe street, stating their case, submitted that the fence in the proposed location, encroaching upon the street line, would inconvenience their movements and mar the outlook from their residences. After discussion it was tentatively agreed to establish a line twenty feet from the Forest Theater property line, the new fence to follow this line with only such variations as would be necessary to avoid removal of trees. A committee of property owners will view the site this afternoon with H. F. Dickinson and Frederik Rummelle, representing the Forest Theater, and mark out a line which will be subject to final approval of the Council.

—CONTINUED ON PAGE TWO

GALT BELL

OF ARTICLES ON THEATRICAL SUBJECTS, SPECIALLY FOR THE DAILY CARMELITE. THE FIRST APPEARS TODAY (PAGE SIX); SUBSEQUENTLY EVERY SATURDAY ISSUE.

ACTOR-PRODUCER ("THE SECOND MAN" "THE CRADLE SONG," "THE QUEEN'S HUSBAND," ETC.) WILL WRITE A SERIES

MISS HORTENSE BERRY 537

At Home for Visitors

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Personalia

Edited by SALLIE LAWRENCE HUNTER

Mrs. Hugh Brown reads "Grand Hotel"
at the Denny-Watrous Gallery this
evening.

Miss Evelyn Paine, daughter of R. T.
Paine, well-known Berkeley sculptor,
is staying with Miss Jane Smith in
Carmel. Mr. Paine is in Los Angeles at
present working on some fountains for
the World Fair to be held in Chicago
in 1933. He is the inventor of a system
of enlarging statues in the casting by
a special scale which has been used all
over the country for a good many years.
Mr. Paine designed and executed the
famous Cats outside the gates to the
estate of Charles Erskine Scott Wood
near Los Gatos.

Don Blanchard, director of the Uni-
versity Little Theatre and instructor in
dramatics at the University of Cali-
fornia, is spending the summer in
Carmel. He will begin his classes in
acting and play production this
coming Monday in the Greenroom of
the Studio Theatre of the Golden
Bough.

Mr. and Mrs. John B. Jordan of Pine
Inn, are motoring up the Redwood
highway to Eureka where Mr. Jordan
will make arrangements for the annual
convention of the State Hotel Men's As-
sociation which will take place in
September. Mr. Jordan is president of
the association.

Mr. and Mrs. Edward Kuster have
driven to San Francisco and will spend
two days purchasing supplies for the
production of "Karl and Anna." The
play is to be given in the Studio Theatre
of the Golden Bough during the Fourth
of July week-end.

Miss Margurite Churchill who played in
"The Big Trail," spent two or three days
last week at La Playa Hotel.

Mr. and Mrs. T. E. Martin of Duluth,
Minnesota, who are motoring through
the Pacific North-West have been at
Pine Inn for the last three days.

Mrs. Kenneth Lynch and her daughter,
Patricia, are in Carmel for an indefinite
stay.

W. B. Johnstone, New York cartoonist,
has been spending several days at La
Playa.

FOR SALE—Ford coupe, 1930, model;
excellent condition. Phone Carmel
649, before 6 p. m.

SATURDAY, JUNE 6, 1931

WHO'S WHO IN THE
ART EXHIBIT

(Third of a Series.)

WILLIAM RITSCHER, care of the
Milch Galleries, 108 West 57th Street,
New York; residence, Carmel High-
lands.

Marine P.—Born Nuremberg, Germany,
uly 11, 1864. Pupil of F. Kaulbach and
C. Raupp in Munich; came to U. S. in
1895. Member: ANA 1910, NA 1914;
NYWCC; AWCS; Salma. C. 1901; A.
Fund S.; Kunstverein, Munich; Allied
AA.; Calif. WCS. Awards: Honorable
mention, Salma C.; honorable mention
CI Pittsburgh 1912; Carnegie prize,
NAD 1913; gold medal and \$1,000,
NAC 1914; gold medal, P.-P. Exposi-
tion, San Francisco, 1915.
Monday: Paul Dougherty.

PRIZE CONTEST

The prize offered by The Daily Carmel-
ite for a review of the Art Association's
current exhibition has been awarded to
Gloria Stuart (Mrs. Gordon Newell),
whose criticism appears on page three.
An editorial note in connection with
the award will be found on page five.

DOG SHOW

Carmel is expected to send its quota of
visitors to the Eighth Annual Dog Show
of the Del Monte Kennel Club at Del
Monte today, and tomorrow. Held
under the auspices of the American
Kennel Club, the annual show has at-
tracted entries from all parts of the
coast.

Among those who will award trophies
are Angelo J. Rossi whose prize will go
to the best dog in the show, Mrs. A.T.
Petty, Mrs. Nion R. Tucker, Mrs. A.C.
Moench, Mr. and Mrs. Edwin Russell,
Mrs. W.P. Roth, Miss Marcella Gump,
Mrs. G.E. Eddy, Mrs. M. Tierny, Mrs.
Elizabeth Terwilliger, Miss Bernice
Crocker, Mrs. E. E. Edelhoff and
Messrs. S. F. B. Morse, Charles E.
Howard, Matthew J. Brady, Adolph
B. Spreckels, Alex Young, John
Sinnott, C. W. Bowman, P. W. Meherin
John N. Rosenkrans, H. S. Crocker,
Dr. T. T. Creely, Dr. H. H. Groth.

FOREST THEATER FENCE

Continued from first page

In connection with the Josselyn prop-
erty, held to be adversely affected by
the proposed fence, an offer was made
by the Council to close Seventh avenue
between Gaudelupe and Santa Rita, not
now in use; one half of the closed street
to be deeded to the Forest Theater, the
remainder to the Josselyns. The proposal
was acceptable to the latter, and it re-
mains only for details to be settled.

CARMEL ART ASSOCIATION-1931

By GLORIA STUART

The opening of the Carmel Art Association at Denny-Watrous Gallery shows, on the whole, competent painting. Although the average canvas here lacks integrity and true feeling, there are many works which display vitality and emotional content. And it is a marked improvement over the 1930 exhibition.

Armin Hansen makes the strongest showing with his two canvases, *Before The Wind*, and *Racing Home*. It may be said that his favorite subject is that of boats in full sunshine with the wind driving both before it. Nevertheless, what the pictures lack in originality, they make up in decisive application of color. His tones vibrate richly. Of the two paintings, *Before the Wind* shows more composition, the line of the sails setting the rhythm for the rest of the painting. And most dexterous is the slide of water in *Racing Home*.

A real sympathy with the desert, its transparent light of mesas, and intensity of color, is felt in Paul Dougherty's *In The Foothills*. Decoration in the spirit of Maxfield Parrish is the painting *Pyramid Lake, Nevada*, by Ferdinand Burgdorff. Here composition, formalized, and color are accentuated. There are two water colors in this show, *Old Houses—Martigne*, and *Street Scene, France*, both by Helen Cheney Brown. They are nicely handled, the warmth so often lacking in this medium being accomplished by emphasis upon yellow sunlight. Charles R. Aldrich lacks facility in *Eucalyptus Trees*. Here is merely a conglomeration of color, unheedful of the hues of trees and hills. There exists no consideration for the texture of staining leaves, of bare stubbled hills. *Sycamores* by George Kotch contains the best example shown here of technique. While the subject is uninteresting, the essential painting is finely modulated.

Canvases of Point Lobos and other familiar scenes about the Peninsula show, perhaps, that living among these unique beauties robs the artist of a fresh approach toward them. *San Remo Hill Slope* by M. de Neale Morgan has little quality except for the treatment of shadow. No feeling for the overpowering effect of Lobos at close range is seen in J. M. Culbertson's *Spouting Rock, Point Lobos*. The end rocks are puny. *Carmel Mission Garden*, by E. B. Adams is an example of the usual treatment of flowers. There is no delineation or delicacy of approach, simply a mass of color. A conventional picture, *Edge of the Dunes*, by C. Chapel Judson, does not convey the impression of the swept bleakness of sand and pine in this

country. Seurat evidently has a follower in J. Vennerstrom Cannon who applies color kaleidoscopically but with no synthesis in his two canvases, *Point Lobos* and *California Landscape*.

John O'Shea exhibits two paintings, both landscapes. The second landscape picturing mountains and fields is very good. Here is solid painting combined with superb color. The purple shadows and clefts of the mountains, and the undulations of ripe wheat fields have definite emotional content. The first canvas is unfortunate in its selection of color, undimmed and garish. Color seems to have been used here, regardless

of the subject, merely for its own sake.

The canvas by Catherine Seideneck, *Haystack Hill, Carmel Valley*, displays contours of exceptional value; subtly apparent is spirit and zest, from which her good technique and color is derived. George Seideneck's *Emerald Cove* shows well conceived treatment in the laying on of color. We would know without the title, that this was certainly an emerald, sea cut cove. Just as successful in color application is his *Italian Peasant*. The greys and blues predominating here fulfill an emotional understanding of the woman's life.

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SUMMER FESTIVAL OF MUSIC

The Brosa String Quartette's rendition of Debussy has been the subject of particularly favorable comment, and Debussy will be outstanding in their first Carmel program on June sixteenth. In the "Los Angeles Saturday Night," Bertha Knisely writes:

"Their Debussy was a marvelous unified sequence of four movements; no violent contrasts, but myriad shades of color within definite limits. Exquisite-ness of sound is the chief attribute of the Brosa ensemble. Piri's 'cello and the viola of Rubens seem as responsive to the most minute differentiations of tone as the two particularly sensitive violins of Brosa and Weise. They are apparently enamoured of distilled sweetness." These concerts constitute a real chamber music festival which will certainly leave its mark of beauty in Los Angeles—another influence for high achievement which should spur idealists to renewed efforts."

§ §

Correction. In the list of patrons of the Summer Festival published last Thursday, "subscribers" was erroneously used as a sub-heading. The entire list represented patrons only, without regard to season-ticket sale.

CHRISTIAN SCIENCE CHURCHES

"God the Only Cause and Creator" will be the subject of the Lesson-Sermon Sunday, June seventh, in all Churches of Christ, Scientist, branches of the Mother Church, The first Church of Christ, Scientist, in Boston, Mass.

The citations which comprise the Lesson Sermon will include the following from the Bible: "In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. All things were made by him; and without him was not any thing made that was." (John 1: 1-3).

The Lesson-Sermon also will include the following passage from the Christian Science textbook, "Science and Health with Key to the Scriptures," by Mary Baker Eddy: "In the beginning God created the heaven and the earth (Genesis 1: 1). The Infinite has no beginning. This word beginning is employed to signify the only,—that is, the eternal verity and unity of God and man, including the universe. The creative Principle—Life, Truth, and Love—is God. The universe reflects God. There is but one creator and one creation. This creation consists of the unfolding of spiritual ideas and their identities, which are embraced in the Infinite Mind and forever reflected" (p. 102).

THE DAILY CARMELITE

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NOTES & COMMENTS

Lincoln Steffens

"Standing Room Only" is a conser-
vative prediction for the verbal jousting
match tomorrow evening between Perry
Evans and Lincoln Steffens. No dispar-
agement of the opposing speaker, nor
of the subject, is intended in the asser-
tion that Steffens is the drawing card.
Carmel—the mentally alert section of
it—is anxious to see him in action
again, to watch him play with ideas.

Lincoln Steffens gives the impression
that ideas are more real to him than
many accepted realities; that ideas are
tangible, tossable, bounceable objects,
having inner mechanisms which may
be taken apart, put together again,
made to work this way and that. Ideas
and words are not synonymous to him.
Words are the structural members, ideas
the ever-unfinished structure. He is
preeminently the idea-builder—the
word-mechanic who loves his craft.

Steffens takes the negative in tomorrow
night's debate on the value of the
League of Nations; his opponent, by
virtue of affiliations, has no alternative.
Yet, in different circumstances, Steffens
would have alternatives: he could (may
it be ventured) take the opposite side or
he could attack and adjudicate in both
directions from center. This without
lack of what is usually called sincerity;
merely a question of mental flexibility
—all-roundedness. Steffens is flinty,
steel-like, annealed. He has been
through the mill. But he has emerged
with a mind which might be likened to
a perpetual court of equity.

Found's Several art critics

Napoleon's dictum "Never apologize,
never explain" is a workable rule-of-
thumb for contest judges, but in pre-
senting today the prize-winning review
of the Carmel Art Association's current
exhibition, a word—not of apology but
of explanation—needs be said.

The basis of judging was this: One per-
son's (the Editor's) estimate of other

persons' estimates (this promises to be-
come complicated) in a matter wherein
the personal equation is paramount.

Put another way: the Editor (as contest
judge) did not set himself up to judge
the exhibit, but merely to judge reports
of the exhibit as reports. To keep the
"personal equation" as simple as possible
the judge has forgone a visit to the ex-
hibit. It follows, therefore, that Gloria
Stuart's review represents Gloria Stuart's
views, not necessarily endorsed by this
paper. In the field involved this paper
has no views. The personal equation
governs.

The Daily Carmelite thanks other par-
ticipants in the contest; without being
invidious, particularly thanks Mr. Fred-
eric Burt for introducing a new note in
Carmel art criticism. (Mr. Burt is a
recent valuable addition to Carmel: a
noted figure on stage and screen, hus-
band of Helen Ware, distinguished
character actress.) Mr. Burt's review
will appear Monday. Unforseen was the
entrance in the contest of two exhibitors
represented in the exhibit.

INTEREST IN MUSIC

Walter Damrosch, who will be the first
guest conductor of the summer on Sun-
day afternoon, June twenty-first, in the
Woodland Theatre at Hillsborough is
most enthusiastic over the rapidly grow-
ing interest in music throughout
America. Perhaps more than any one
other individual, Damrosch has been re-
sponsible for much of this development.
For over forty years he conducted an or-
chestra in New York and pioneered in
touring with a symphony orchestra in
this country. He was the first to present
symphony concerts for children and his
delightful programs have now become
an institution in New York City.
During the past three years his radio
concerts have been heard and eagerly
anticipated each week by literally mil-
lions of people.

"Music in this country is becoming what
it should be—a universal interest." Damrosch said recently, "Appreciation
of good music and a love for it is not
limited by sex or age, or—now that we
have the radio—even by the where one
lives. But we Americans are not merely
listening to music, we are making it.
Dozens of school orchestras are being
started and choruses have organized.
It is wonderful to think so many child-
ren are learning to play various instru-
ments.

"It is all a part of a tremendous move-
ment which is spreading like wild fire.
Here in America we are 'going after'
music with characteristic American en-
thusiasm."

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The Theatre

By GALT BELL

In undertaking this column at the Editor's invitation, I realize that I am faced with certain advantages, temptations and responsibilities—the three Fates of such a post as this.

The advantages come first to my mind for the simple reason that I've had so many things on my chest for so long in regard to the theatre and more especially the little theatre that unless I were allowed to give expression to them, my voice might become clogged with emo-

tion. The temptations are those common to print; may I not now give vent to personal spleen and in the guise of impersonal comment work off some old grudges? God forbid, else at the outset I should perjure whatever interest there may lurk in these articles and definitely set a new high for boredom. The responsibilities are to you—to be honest.

Thus, my friends, let us embark upon these turbulent waters. Let us cast our net over the side—and if nothing is dragged up that interests you—give thanks that a fraction of 3c a week has been the total cost of the voyage.

Many years ago in the little town of Renfrew that sprawls peacefully some fifty miles north of Ottawa, a theatre was built. It must have been the pride of the countryside at the time. It was completed and christened, I imagine with a certain reverence, simply—"The Opera House." This theatre as a piece of architecture is unique today.

The auditorium is as rococo as turned wood and lace-work iron can make it. The curtain rolls up from the bottom on a pole. The footlight trough and the

grand chandelier are equipped with gas. The stage slopes up at the rear to give better visibility. The scenery, gorgeously painted, can be slid about in grooves. There is a palace set, a wood and a simple interior. Sitting in the dreadfully uncomfortable iron-work chairs of the auditorium waiting for the curtain to be wound up and the play to begin, one is chastened by the thought that "All the World's a Stage" ensconced in large gold letters over the proscenium arch. To step through the doors of this theatre is to step into another world. This rickety old "opera house" casts a spell of glamour, illusion and mysterious romance that seems to have been the essence of the theatre, in a broader sense, of seventy-five years ago.

How many of us feel this spell in the theatres of today? From what I've heard on all sides—precious few. Perhaps . . . perhaps we are too sophisticated. Perhaps we know too much about the theatre and its people. Perhaps our society is too matter-of-fact and practicable to support such a theatre. Perhaps our players no longer believe in what they are doing. Perhaps, as Robert Sherwood hints, we are afraid of being kidded. At any rate our theatres are emptying. Even pictures are not drawing as their producers have hoped that they might. Our dramatic fare for the most part has become stale. We are compelled many, many times—if we go to the theatre at all—to witness plays written and performed without spark. Why?

Well, I will tell you one reason why—if you don't know already much better than I—three-fourths of our players are tired, just literally physically tired of playing tripe. Our directors, for the most part are tired of directing it. Our producers, with the exception of a certain few in New York City are afraid to produce anything else. This being the case playwrights possibly are timid about letting go of the conventional, set and well-established plots and treatments. Thus most of the workers in the Theatre today are either tired or timid and everyone seems afraid to experiment in an effort to remedy the matter. They are afraid of you. Without your support there can be no experiments. Of course no one can guarantee the outcome of such a course of action. The result may be better or worse than what we already have. But the important point, it seems to me, is to be willing—that is the players, the playwrights and the producers to join you in the spirit of their good-natured adventure and try in a few yet untried ways to restore some of those qualities of the old "Opera House", in a slightly transmuted form perhaps, to our Playhouse of today.

Stagecraft--

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